

INTERNATIONAL LONGSHORE AND WAREHOUSE UNION
PACIFIC COAST PENSIONERS ASSOCIATION ORAL HISTORY PROJECT
LABOR ARCHIVES OF WASHINGTON
UNIVERSITY OF WASHINGTON LIBRARIES SPECIAL COLLECTIONS
IAN KENNEDY OF ILWU LOCAL 52, PCPA

INTERVIEWEE: IAN KENNEDY

INTERVIEWERS: RON MAGDEN

SUBJECTS: ONE-DOOR POLICY; COMMUNISM; BOEING; HARRY BRIDGES CHAIR; BOB VOX; BEEFS; REDBAITING; CLERK

LOCATION: 2013 PCPA CONVENTION, PORTLAND, OREGON

DATE: SEPTEMBER 16-18, 2013

INTERVIEW LENGTH: 01:27:46

FILE NAME: KennedyIan_PCPA_2013_Video_acc6194-001.mp4

[00:00:00] **RON MAGDEN:** Ok. Where were you born?

[00:00:15] **IAN KENNEDY:** Where was I born? In Portland, Maine.

[00:00:16] **RON:** Portland, Maine!

[00:00:17] **IAN:** Yes.

[00:00:17] **RON:** I think you're the first one I've interviewed from there. Approximately when?

[00:00:23] **IAN:** Approximately November 19, 1936.

[00:00:31] **RON:** I equate that with the Hindenburg [disaster] . You must have moved west. You had to.

[00:00:45] **IAN:** Yes, we moved across Canada, actually, when I was about four years old. Settled in Vancouver. Along the route, I picked up polio.

[00:01:09] **RON:** En route?

[00:01:09] **IAN:** On the route across.

[00:01:14] **RON:** How old were you?

[00:01:15] **IAN:** I was about four. There was four kids and three adults in the car, and I'm the one who got it.

[00:01:26] **RON:** Were you the only one?

[00:01:27] **IAN:** Yes.

[00:01:28] **RON:** Hmm. Luck of the draw.

[00:01:31] **IAN:** [laughs] That's right.

[00:01:36] **RON:** Must have landed in hospital where?

[00:01:41] **IAN:** In Vancouver, and they had no real method of treating polio. They put me in a half cast to keep my—it was my right leg that was affected. So they put me in a cast that kept my legs separated. That was a half cast, so I strapped into that cast and then strapped down to a bed frame, one of those canvas sling frames. I wasn't supposed to sit up or do anything.

[00:02:25] **RON:** At four.

[00:02:27] **IAN:** Right. We lived in Vancouver for a year, and my parents heard about a new treatment in Seattle. The Sister Kenny treatment. My dad, who was a marine engineer, was doing trials for Todd Shipyards during the war, and he asked for a transfer to Seattle. He got that and moved the family down there. Put me in the Children's Orthopedic, where the Sister Kenny treatment was being utilized. Basically, what that amounted to was throwing away the frame and the cast, and giving me a pair of crutches, and telling me to start moving. That's what we did.

[00:03:30] **RON:** Where'd you go to school?

[00:03:33] **IAN:** I went to grade school in—all in Seattle, of course, at University Heights, which was in the University District. Went to junior high at John Marshall, which is out in the Greenlake area, and then went to Lincoln High School from there. In time we moved from the University District, actually University Way, over into Wallingford.

[00:04:12] **RON:** What did you like in school?

[00:04:17] **IAN:** I was very proficient in mathematics.

[00:04:20] **RON:** Your father, was he proficient in math?

[00:04:29] **IAN:** Yes, he was a marine engineer, and my desire was to become a ship's officer, a deck officer. But I didn't want to just go anywhere; I wanted to go to Kings Point [U.S. Merchant Marine Academy in Kings Point, New York]. Kings Point has, at least I was told at that time, a stiffer physical than the navy academy. Plus, like the navy academy, you have to have congressional help. So, once I heard about the physical, I gave that idea up. My father very nicely suggested I should study engineering. He offered to let me live at home and give me \$2/week allowance to go to the university, and they'd pay my tuition and books. In those days, \$2 would probably cover my bus fare to and from the university for the week. So I turned him down and went to work. And worked at Boeing in the factory, first in the paint department and then in the fiberglass department, which was pure hell.

[00:06:04] **RON:** The Ant Hill.

[00:06:05] **IAN:** The Ant Hill, yes. Then I went into the Tool and Die Department. Basically it was the tool shop department. I delivered tools. After two years of that, I figured it was time to go to school. I went over to Central Washington University for a couple of years. Of course, by this time, my father had passed away, so I

was pretty much on my own dime from then on. I went through the money I'd saved in the two years so I went back to work and made a little more money. I went into another fabricating department at Boeing again, but we manufactured parts that they didn't have any tools to make. So we'd make the parts by hand. I'd make tools to work them from there. Then I just kept going to school and working and going to school and working until I transferred to the University of Washington. I spent a year full-time and a couple of years part-time and was kind of tired of it. I moved down to L.A. By that time I was working in engineering at Boeing. I got a job at North American Aviation at the airport. I went to UCLA at night because I wanted electrical engineering. Their setup was that you get a straight engineering degree, and then you specialize after that. So I went there, did that little routine for perhaps a couple years. Then they were having the layoffs, so I volunteered for it and enjoyed life for a while. Met a nice woman. When we decided to get married, I decided to go back to work. I went to work for McDonnell Douglas—it was just McDonnell at that time. I worked in the weights department of engineering, and we worked mostly on missiles and such. I actually started working in that department when I was at Boeing.

I worked on some top secret stuff. It was kind of funny. I had a basic security clearance, but then, when I was asked to work on this one ultra-secret program, they had to get super clearance for me. So of course the FBI started looking into me. In the meantime, my supervisor went ahead and put me on the program. Just about the time I quit there, the security clearance came through. I had completed that program and didn't want to go back to the regular mundane work. Besides, I was tired of it, and I'd run across an art school that interested me and decided I was going to go to art school. I, of course, was married by this time. My wife was making enough money for us to live off of, and I started investing a little money at that time.

I met a broker who was very astute. When I met him first, he asked me how much money I had, and I said, "I've got \$300." He says, "Let's invest it." I said ok, so we bought two stocks with the money. He says, "Now, you watch these stocks, and, when they double, let me know. We'll sell them or we can decide what to do." So the first one doubled. I called him and I told him. Actually, he wanted me to come into his office so he could impress me with it all. So, he says, "We'll sell this one and we'll buy two more stocks." Which we did. And the other one doubled, and I went it. He says, "Well, let's sit on this. Let me know when it doubles again." This just went on for a year and a half. No, more than that because I was in art school for three years. So, we just kept doubling that money.

[00:12:19] **RON:** You were an investor by luck.

[00:12:23] **IAN:** Yeah, absolutely. But I was learning a little bit about it, and that didn't hurt any. So, I went to art school, and, when I got my degree—my wife is English, and her family was still in England. She wanted to go over there, and I wanted to travel in Europe for a while. So we took a year and went over and traveled around Europe. Then, when we came back, we returned to Los Angeles, and I got my wife into the art school. I kind of pulled some strings and got her in there free so she could study ceramics and understand a little bit more about where I was at by that time. I kind of bummed around looking for work and ended up teaching for a year at an art school in Laguna Beach. I'll tell you about that more not on tape. Then I started working in animation, but I wasn't really very happy about that because it affected my work. But it was a good source of income. For six months I'd work really hard, and then the season would end. Of course everybody would be laid off, so I'd collect unemployment and just work in my studio and do my own work then. I did that for a couple of years. I really was never enamored with Los Angeles. I decided to move back here. My wife and I started looking around for farms because we didn't want to be in the city for a while. We ended up buying property on Lopez Island.

When we went to Europe, I sold half of our holdings, our stocks. That's what we lived on. Then when we came back, I sold the rest of them and lived on that. So, it kept us for a good two and a half years. A pretty good investment.

We moved up to Lopez in '75. Bought property on it in '71. While still in Los Angeles, I'd found plans for a geodesic dome. I cut out the structure of it while in Los Angeles to see what I didn't like about it. It was a small one. It just was sitting a little too low for me; I like a little more headroom, so I decided I would put it on stilts. After I had everything cut out and ready to go, we packed everything up in trucks and moved up to Lopez. We had two cats and a dog at that time. We moved into a pup tent and lived in a pup tent up there for six months. Got the structure up; got a shell on it. Didn't get a finishing on it, the siding, by the time winter came so I covered it with tarps. We lived in that for a while.

That's when I started clerking.

[00:17:12] **RON:** How did you manage to get into that? Did you know somebody in the clerks?

[00:17:16] **IAN:** Well, when I went to Europe, I came up to Seattle to paint my mother's house before going. Her neighbor was a clerk, Sam Black. He'd transferred over from the longshore and had been clerking. After we came back from Europe, we stopped in Seattle again because we'd left our car there. So he was taking the supercargo training, and, in those days, it was heavy in math. I was helping him with his math on that. He tried to talk me into applying. This was '69, I believe. They were going to take a clerk's pool then. So I went down. Now, I had hair down to my belt. I went into the office to get an application, but I wasn't really interested because I wanted to go back to L.A. But I decided I would go ahead and see what I could do. So, I went into the office to get the application, and Chuck Dean, Sr. was the dispatcher. Palmer—I don't know Palmer's first name—was the business agent. They were both fairly big men. They took a look at me and asked what I wanted. I told them what I wanted. They started laughing and said, "Kid, the only thing you're going to get out of this office is a boot as you go through the door." So I shrugged and left and then moved on to L.A.

But when I moved back up to Lopez, my younger brother, who had been living in Sausalito in the meantime, moved up to Seattle in about '71. Right about the time of the strike, or just before the strike. Sam [Black] got him casualing. So he was there casualing when I returned in '75. He said, "Come on down. They're opening a new casual list. Come on down and get on it." Both myself and my wife went down and signed up for it. It was great. By this time, they were working on their third casual list. The first casual list was fairly small, maybe only five people on it. The second casual list had maybe a dozen on it. Then I was probably number 28 or 29 on the next list. I was casued for a few days. Then they started advertising to get more people on the list because they wanted to get women. This was just after they were sued by a group of women who wanted to basically get money off the union. Once the court ordered them to be registered and the union paid a big chunk, they just disappeared.

Anyway, they just kept adding people onto this list. Instead of, when they got to the end of the list, going back to start at the beginning of the list, which they would have normally done, the next morning new people would come in. They'd put them on the list and put them out. So that just kept going and going and going and going. It became a joke. You would get out maybe once every two weeks because they were adding so many people. They had close to 150 people on that list.

So I went out and spent most of my time working on the island. When it got close to my number, my brother would call me. I'd come in; I'd spend a day or two in town working as long as I could get out. It would dry up, and I wasn't going to get out so I'd go back to the island. Because we weren't making enough money to get by, and my wife was offered a job in L.A., she headed for L.A. I kept working on the dome for a while. Then I went back down and joined her and started working in animation.

I was making good money. As a matter of fact, I was making better money there than I would have made longshoring full time. I worked for a small company.

[00:23:54] **RON:** What kind of animation was it?

[00:23:56] **IAN:** Cartoons. When I went to the small companies, it was mostly animated commercials. I ended up with a lot of responsibility in the production side of it. It got to the point where, if I wanted to take a vacation, I had to threaten to quit. I wasn't particularly enjoying the work. I was working extremely long hours. It wasn't like it was when I first went into animation at a big company where it would be a six month gig. So, my wife and I weren't getting on particularly well, and I decided to move back to Seattle. We'd talk about it for a while. She didn't want to go; she wanted to move down to one of the beach cities. Then, when I finally decided I'd had it and was going to make the move and I told her, she said, "Well, I'll go with you." I asked her why. She said, "I want a house. I can't get a house on my own."

So, we moved back to Seattle. I started casualing again. By this time, the casuals had formed their own little union. They called it the Casual Checkers Association [CCA]. My brother and Dave Chattick were the leaders of that group.

Well, I bought a house for my wife, and then I moved out and set up on my own. I started working down on the waterfront. My brother sucked me in to become politically active with the group. I wasn't really too interested but I wanted to get in because I saw it as a great opportunity for me to do my art and still make a living. So I went along with them. They had found a lawyer—and I think he was fairly new to the profession—who agreed to represent them under the terms they wanted to be represented. Basically all they wanted was the benefit of his letterhead, and to write letters for them, and to push issue; but they didn't want him trying to run the show. So he accepted their conditions, and went along with it, and did a good job for us, and found loopholes within the contract that we were able to use to force arbitration to get registered.

Of course, Bob Watts, who was the business agent at that time, was not particularly in favor of it and basically was trying to tell us all to go find other jobs. Once Sam Kagel arbitrated the issue and ruled that they could take a B-list, then they started the process. According to Art Mink, who was on the labor relations board at the time—he and Sam Black were on it, both—they took the attitude that some people were going to sue because the quantity that the coast had allotted for us was 25 people. So they figured there's going to be some lawsuits, and we'll add to it through the lawsuits. We'll take anybody whom there'd be any reason that they have to sue and let those who didn't sue get it. When they were doing the interviewing, they had a system of points that they gave you. Because my brother had been casualing for so long and had a good record, he got a lot of points. We had to take a math test and all. They set up a class for all the casuals to make sure they could pass the math test. As I said earlier, math was one of my strong points so I worked very closely with them. Those who really struggled, I worked one-on-one with them to get them through.

Anyway, my brother scored 100 on the test, and I scored 100. A few other people scored 100. When they did the interviews, I screwed up because I really didn't know a lot about the different positions in the clerks. One of the questions that was put to me was had I done any supercargo-ing? Well, I'd had a supervisor job, and for some reason I thought that's what they meant. So I said "Yes." The head of the PMA [Pacific Maritime Association] there looked at me, and he asked again, and I said, "Yes, sure." And I thought I had! So he started looking through the paperwork to see what hours I had in what areas, and he didn't say anything. I was pretty nervous. They wanted to see my ID, and I couldn't get my ID out of my wallet. Then they wanted to know about my typing skills. I said, "Well, you know, I'm a two- or three-finger-typer." One of the LRC [Labor Relations Committee] members, Jack Stewart, says, "Well, you know, I type with my nose!" Just to break the ice and to get me to relax a little bit. Then the interview went fairly well.

When they started adding up all the scores for people and they had to start eliminating people, they moved the scoring up. Then they noticed that there's still two Kennedys on the list. They said, "Oh, we can't do that. Can't have two brothers." So Sam Black, I think it was—and this is all I'm getting secondhand—said, "You can't cut Ian Kennedy because he's had polio, and he'll make a big fuss about it. He'll have us in court before we know

it. You can't just cut him, especially with all the points he got." The employers said, "We'll have to cut Jim Kennedy." Sam says, "Ok, let's see how you can get the points down low enough to cut him." So they start cutting his points and cutting his points, but he was still one of the highest point-takers after they'd cut everything they could out of him. They just threw up their hands and said, "Ok, they both come in."

We got registered in November of '81. They kept us hanging there as B-clerks for three years, and then we decided it was time to start pushing for them to start giving us full registration. My brother was supposed to make a call to Bob Vox, and that was supposed to be the kick-off to force the issue on registration. This little group that had been the CCA, we stuck together tight. We actually had our own meetings because we weren't allowed in the membership meetings. My brother would go down to the caucuses, and he'd come back and give a report.

In '84, he talked me into going down with him. That was the first caucus I attended. It was after that we decided to do the kickoff to push for registration. Then in October of that year, he was killed on the job.

[00:35:58] **RON:** He was? He was a clerk?

[00:36:02] **IAN:** He was killed at Sea-Land, run over by a top pick. In Seattle.

[00:36:16] **RON:** He's on that list?

[00:36:17] **IAN:** He's on the list. So everybody just backed off and just turned to me and waited till I felt I could go on with our effort. Not something I wanted, but they kind of looked towards me to take over to fill his shoes. So, really, that was the beginning. They sent me down to the next caucus. There was a few that didn't trust me so they had Dick McEwan go down with me to keep an eye on me. We went down and we made our pitch with the [indecipherable] at that time that we should be able to get A registration. I asked for just a chance to sit down with Rudy Rubio to talk about this thing. He didn't trust us, so he had a couple other fellows with him as witnesses to make sure I didn't try to twist his words around. But he wasn't very forthcoming with the effort.

About this time, the work started slowing down for the clerks. One of the supervisors wrote a letter to the union and made these points that they should be doing: to make the work easier, spread the work around, make sure there was enough work. I think they had actually advanced two people by that time. One of this fellow's requests, or demands, was that they freeze the advancement list. He didn't want any more of us moving up on that. So I put together a letter on why they shouldn't freeze the advancement list and got some of the other people in the group to sign it with me. We sent that in. The membership took it to heart and decided not to freeze the advancement list and kept us going.

While my brother was still alive, there was a little group of members in the union who felt he was a threat to them, including Bob Vox as one of them. So they started spreading a rumor that he was a Communist, and he couldn't be trusted. After he was killed, once I got A-registration, they immediately started putting out the word that I was a Communist. I actually had one guy come up to me during a break. He says, "Kennedy, are you a Communist?" And I said, "No." He says, "Well, are you an anarchist? Are you a socialist?" He kept going through all these, and I said, "No, I'm none of those." He says, "Well, what are you then?" I said, "I've never tried to put a label on myself. I guess if you really wanted to label me, label me as a trade unionist." And that satisfied him; he liked that. This was one of the fellows who wasn't spreading rumors about me, but he was believing rumors. So he felt a lot better about me and was more supportive to me.

Because Bob Vox was trying to put me down as much as he could, anytime he saw I was friendly with someone, he'd go to them and tell them stories. My first caucus was in '84. I don't think I missed a caucus until after I

retired. I think I missed the first one after that. He [Bob Vox] didn't like that because I was going down on my own dime—mainly to keep an eye on him!

[00:42:22] **RON:** Maybe!

[00:42:22] **IAN:** Maybe! Mark Keller, who's the caucus delegate from Port Angeles, was riding down with him on a flight, and Bob [Vox] had seen him talk to me. So he spent all this flight telling Mark [Keller] what a bad guy I was. Mark [Keller] just listened to him and let him talk. He said for two hours all Bob [Vox] did was try to put me down. As they were landing, he says, "Bob, by the way, I want you to know something. Kennedy and I are friends." Of course, Bob [Vox] turned red and didn't talk to him again for the next week.

[00:43:22] **RON:** The Communist issue was still alive in the 80s?

[00:43:27] **IAN:** Oh, yes. Local 52.

[00:43:30] **RON:** Oh, in the clerks.

[00:43:31] **IAN:** In the clerks.

[00:43:35] **RON:** Had you run into it before, in Boeing in the 50s?

[00:43:40] **IAN:** I never got politically active until my brother sucked me in because my agenda was to work part-time and to paint.

[00:43:54] **RON:** So you didn't pay any attention to that swirling concept that all trade unionists were Communists?

[00:44:03] **IAN:** No, I heard stuff like that and never—

[00:44:15] **RON:** In art school, very unlikely it would come up.

[00:44:21] **IAN:** The issue of being Communist wouldn't come up, but the political feeling—it was during the Vietnam War. Most of the students, at least those that would express their feelings, were anti-war.

[00:44:50] **RON:** Have you read *Blood in the Water*?

[00:44:52] **IAN:** No.

[00:44:52] **RON:** It's the history of the Boeing engineers, and it was not a puff job to make the company look marvelous. It was about the Communists who worked for the Boeing Company. About 15 years ago it was written. It stirred a lot up in Renton. I taught in Renton from 1951 to 1964 across the street from the Boeing Company. There were huge waves of anti-communist— That was the Boeing party line. Anybody who didn't totally denigrate Communism or the Communist Party, they labeled Communist and they wanted them fired. I got involved in that, defending a teacher who was accused. But Boeing was extremely neurotic. That was a part of their paranoia about this, and they were looking for Communists in the company as well as in the community. It was a very harsh, hard time. I was president of the Renton Education Association during those years and there was tremendous pressure. The point, I guess, is that there were radicals in the engineers and in the actual aerial mechanics. There was this real push for probably three or four years. There was this wave of Americanism. I got up and said one time in a big meeting, "The last refuge of the scoundrel is professed patriotism." For that I got a noon luncheon with Bill Alton, who said, "Attaboy." His idea was—he'd been a hard-rock miner in Butte, Montana and in night law school, and he was liberal. I couldn't imagine what was going on. People accused of

being Communist who were teachers, I said there was absolutely no proof. Unless proof came, I certainly was going to support them.

All of a sudden, everything quieted down. The pressure on the school to show anti-Communist literature, and the [John] Birch Society, all of that calmed down.

[00:48:48] **IAN:** When I was working at Boeing, in the last couple of years that I was there, I was in SPEEA [Society of Professional Engineering Employees in Aerospace] . I was working as an engineer, and I was pretty apolitical. I couldn't believe how right-wing these people were. They were certainly at that time a company union.

[00:49:25] **RON:** Blood in the Water suggested that there were Communist cells and all this. It was by an aeromechanic. I didn't know him, but I've got a copy somewhere around I can share. I tried also to find the clerks' history; I must have loaned it to somebody. I had this 1934 edition. His name was Finnegan, and he was the head of the clerks. He wrote the history of the clerks from their beginning up through about 1950. I didn't keep track of the materials; I would just use them and put them in the basement. That account suggests there were Wobblies in the clerks in 1912, 1950. Again, they were members of the one big union in 1919. I remember those parts. So "progressive" would be a better term. They went through various phases, and they were crushed in 1919. When you went in, it sounds more the guy was either worried about you running for his job or more personality than there was—

[00:51:15] **IAN:** There wasn't a lot of politics in that sense in the union. There was obviously a very conservative faction that were actually, I guess you could say, the power in the local. I wouldn't even say they were particularly right-wing; but they weren't left-wing either by any chance. They wanted to maintain their power.

[00:51:55] **RON:** The old guard.

[00:51:56] **IAN:** Yea, guys like Bob Vox.

[00:52:01] **RON:** I remember reading about him.

[00:52:03] **IAN:** He had a cushy job. He spent his time in the bars whenever he could, and he liked going out and having big meals on other people, which he managed to get other people to buy because of his position.

[00:52:29] **RON:** What was the relationship between the clerks and Local 19?

[00:52:40] **IAN:** There's always been friction between them because— At one point—and I don't know exactly what the timetable is because it was before my time—when the clerks came into the ILWU, they weren't being as paid as high. That was brought up in the caucus in contract negotiations. Because the longshore was on a 6 straight, 2 overtime scale, and the clerks were on an 8-hour scale. The contracts had been negotiated on the hourly, straight time wage. Because the clerks were tied to the same wage scale, and their jumps were supervisor, supercargo, and chief supervisors. It ultimately got to the point where clerks were making more money than the longshore [workers] were because most of the clerks were supervisors or supercargo. It became unbalanced again in the opposite direction. One of the employers Jimmy Herman was very good at convincing the caucuses. Because just about every caucus would come up with a one-door resolution for the clerks. Jimmy Herman was very clever in keeping everybody in line and convincing them that a resolution wouldn't go through in negotiations. So he'd get the resolution killed. It would be an issue for a while, and then it would die down. They would get a contract or two without it or without the attempt in it. I can't remember exactly which contract it was, but it was towards the end of his tenure. There was another big push for the one-door policy. Local 13 actually got Local 63 onboard. They must have had some problem at 63 that they needed support, so they made the agreement that they would go along with the one-door policy. [Jimmy] Herman got it defeated.

So they went into negotiations. Because they were making big demands on increases for the longshore side, but they didn't want the increases for the clerks because they wanted to even out the moneys again. The employers heard about the big push for the one-door policy. Towards the end of negotiations, they weren't getting some of the things they want, and they said, "We'll give you the one-door policy, but this is what it's going to cost you." The negotiators heard the first part, but not the last part, and they jumped on it. So that's when the one-door policy came into effect.

Basically what they were doing was pushing for a 10-hour day because that's what the clerks were paid, 10 hours. They wanted to get away from this 6 and 2, and time-and-a-half for everything over the 8 hours. So they wanted to get everybody on a straight time for 8 hours.

[00:58:32] **RON:** How many clerks were there, approximately, in Seattle?

[00:58:37] **IAN:** There were during the high point after we came in something like 225 or 230. Now there's 129 clerks. The employer wants all the work to go to the longshore side anyhow. They don't want clerks anymore.

[00:59:05] **RON:** Oh, I know that. I've seen that. They'd wipe out the whole business if they thought they could.

[00:59:16] **IAN:** Well, they won't be successful because of all the automation that they're trying to put through. They're going to have to have a clerk.

[00:59:23] **RON:** If you have more cargo going through, it's automatic. It's push and shove. There were about 200, and there were good times and bad times. You weren't there in Vietnam, though.

[00:59:49] **IAN:** I think shortly after '84, the work started picking up. It was pretty consistent in the quantity of work.

[01:00:24] **RON:** So most of the 200 could go out and work.

[01:00:29] **IAN:** It would get dropped slowly. It was on a slow curve down.

[01:00:36] **RON:** Seattle beginning to feel the first effects of gentrification of the ships? '84, isn't it about then that TOTE [TOTE Maritime] moved to Tacoma?

[01:00:49] **IAN:** Yes, TOTE moved to Tacoma about '82, I think.

[01:00:54] **RON:** Did that affect the clerks?

[01:00:58] **IAN:** It did at first, but there was always something coming along that filled the work in. So it maintained a pretty steady slope. I was dispatching. I think we were right around 180 in half a dozen, two or three years. It was pretty consistent.

[01:01:43] **RON:** Were there attempts by Local 19 to amalgamate?

[01:01:49] **IAN:** There was always some resentment towards the clerks; there was always some friction. But part of the friction was caused by Bob Vox.

[01:02:00] **RON:** By the man himself?

[01:02:01] **IAN:** Yes, because he was a snob. He didn't believe in working, period, I think.

[01:02:13] **RON:** He felt he was superior to—

[01:02:15] **IAN:** Yes, he acted superior to the longshore. Whenever the two locals would have to meet—

[01:02:26] **RON:** You worked a lot with longshoremen when you were a clerk, didn't you?

[01:02:32] **IAN:** I did. I'd be under the hook with them. As a basic clerk, I kept track of cargo so I'd be working with the longshoremen who were moving it.

I thought the whole idea of the one-door policy was bad for the clerks. I felt that a two-door policy was necessary but there had to be some equalization. The longshoremen had a legitimate beef, but I pretty well saw what has happened to the clerks. They were getting people who really didn't care about the job, who wanted to make some big bucks before they retired and not worry about jurisdiction and stuff like that. That's what's really happened to the clerks. For every ten longshoremen that come over, there's only one that's maybe interested in maintaining the jurisdiction.

[01:04:09] **RON:** Most of them saw it as an easier job with higher pay?

[01:04:13] **IAN:** Yes.

[01:04:16] **RON:** Then there was a gravitation by people on the longshore force to move in. Was it required? Did you have to be a longshoreman before you could be a clerk?

[01:04:30] **IAN:** That's the one-door policy, yes. You had to have five years in longshoring before you could transfer. Because the system that was set up was the employers had a pick and the longshoremen didn't have a pick, but it was based on seniority. So the one with most seniority would be the first longshore pick. You can see where, at least initially, when anybody who was coming over were those that were the seniorities, they weren't going to be there that long. They wanted to make some fast money, retire, and enjoy it. Where the employer picks—there's a reason an employer would pick a person. You can see why.

[01:05:37] **RON:** Pliable. I like that term.

[01:05:42] **IAN:** Right. You can see it on the docks. You can go down there. The reason I retired—I'd been off on weekly indemnity because I was having a lot of back problems. When I was ready to go back on, I'd been working as a tower APL [American Presidential Lines] against the ships.

[01:06:17] **RON:** You were tower of power?

[01:06:19] **IAN:** Tower, but no power! I went in, and I was fighting to keep our jobs like crazy. I went in there after being off for this period of time. I worked nights, so I wanted to let the superintendent know that I was going to be available the next day because I was one of their preferred picks. I went in there, and the two ECs [clerks] that they had—they're the ones that control the computers for the trucks—one of them was gone. One of them was sitting there reading a paper, paying no attention. The superintendent was doing the clerk's job, the EC's job. I saw that, and I said, loud enough for everybody in the room to hear me—Doug was the superintendent, and he was sitting at his computer. I says, "Doug, you're doing the clerk's work." He looked up at me, and he smiled. He says, "I'm doing it all now." [Ron laughs] I just felt that blood rush to my head. Michele [Drayton, Ian's wife] was working at the gate that night; she had a steady job at the gate. I went back down, hopped in the truck I was driving, went back to the gate, walked in there, and I says, "I'm going to go see Nick Buckles in the morning. I'm retiring."

I'd plan to wait until she was ready to retire before I did. When that blood hit my face, I just felt that I knew I couldn't do it.

[01:08:26] **RON:** When did you meet Michele?

[01:08:28] **IAN:** I met her when we were still casuals at the dispatcher.

[01:08:34] **RON:** And she'd come in about the same time, or— ?

[01:08:38] **IAN:** Yes. After '69, we were the last pool of straight clerks that got in, in '81.

[01:08:55] **RON:** Was she alone, or were there other women?

[01:08:57] **IAN:** There were other women. There were two other women who had been casualing for a long time. They were on the same casual list that I was on. I think they actually came in before I did, or they were on the casual list higher than me. So they came in. There's always some playing around, you know? There was the daughter of a longshoreman who had done maybe one or two days clerking; she got in. There was a couple of women who got in on a permissive rule at the same time. There's was about five or six women in a pool of 41.

[01:10:02] **RON:** Michele is the daughter of Art Mink, too. On the waterfront back to the screening days.

[01:10:20] **IAN:** Yes. Now I must say that when Michele's interview came up, Art Mink excused himself.

[01:10:32] **RON:** Did he?

[01:10:34] **IAN:** Yes. He was not going to be able to say that he got his daughter in. So he excused himself and left it to everybody else. He made no comments when they were playing with numbers.

[01:10:52] **RON:** I interviewed him in 1980. I looked it up the other day. Such irony that he went to Boise High, too. A terrible irony. I looked him up in the annual, and I never met him. I know maybe I've said this to Art many, many times. I said, "I saw you in an ROTC uniform." He said, "I didn't have any clothes." I said, "God, I was in there because I didn't have any clothes! Do you think everybody was in because they didn't have any clothes?! They played that game?"

So you met her dispatching—

[01:11:52] **IAN:** No, we were both casualing. I met her in the hall.

[01:11:59] **RON:** Oh, at dispatch.

[01:12:02] **IAN:** Yea, we'd come in every morning to be dispatched, or hope to get dispatched. If we didn't get out, we'd always have a group and we'd go out for coffee. Then it got to the point where Michelle and I were going to coffee.

[01:12:21] **RON:** Huh. Exactly. That's how I met my second wife. I talked to her about somebody I wrote about. We had a cup of coffee and—love! Just like that.

Did you get involved with the pensioners right away when you came out of the union?

[01:12:46] **IAN:** No. I needed a break. I spent the first year-and-half probably building a house for us.

[01:13:00] **RON:** The house that I've seen?

[01:13:02] **IAN:** Yes.

[01:13:03] **RON:** Oh my. Wonderful job. Are the paintings yours?

[01:13:08] **IAN:** Some of them, yes. Do you remember the paintings at all?

[01:13:14] **RON:** You bet I do!

[01:13:15] **IAN:** The ones that are up high, those are mine. The one that was over the lift is mine.

[01:13:24] **RON:** I don't know if Carl told you. I told him I'd been trying to interview you. The funny part was, he said, "He might come in at 10 o'clock." I said, "No, Carl, I want to interview him in his house."

[01:13:47] **IAN:** Well, I was waiting for you to do that because that's what you told me you wanted. You wanted to come to the house.

[01:13:54] **RON:** We haven't finished!

[01:13:55] **IAN:** No, we haven't.

[01:13:56] **RON:** But I loved the house very much. My sister was an artist on Nantucket Island, mostly. Seascapes, oceanside, flowers, that world. My daughter was an art major. Wound up working for Microsoft. Looking for a job, searching for a job through her artwork. It's almost maybe art people have to do that, I would imagine.

[01:14:44] **IAN:** It's pretty hard to make a living doing art.

Talking about that, I'll go back a little bit here. I'd always had an interest in art. When I was at the university, I was seeing a young woman who thought she was good at it. They had an art fair there, and she was doing portraits of people. People would stop and watch what she was doing. They were, to me, just as rude as could be. They were criticizing her work. I don't think she was very good, personally, but I wasn't—

[01:15:42] **RON:** Diplomatic?

[01:15:42] **IAN:** Yeah, and I'd studied some art when I was going to school. I hadn't bothered when I was at the university; I was more interested in rowing. But, then, watching her, and knowing how she was trying to develop her skills. She ended up as a French teacher in high school. That's what she was working for all along. But watching her brought the desire back that I had for art. I began to want to do seascapes. I thought seascapes would be great to do. Then I took a trip to California, and I went down to Laguna Beach. All you could see was seascapes. And I said, "No, I'm not doing seascapes!" [laughing] I did do one seascape in my life, though. My mother-in-law, my first wife's mother, when she split from her husband and she came over to the states, my wife helped get her settled and straightened up until she could get work for herself. She wanted a seascape, and I painted her a seascape. That's the only one I've done, and I actually have it back. I wouldn't show it to a soul.

[01:17:46] **RON:** There was a period before you got interested in the pension group and the Bridges Chair, I think it was 1992. Maybe it's a good place to stop and then pick it up there. Because your pension work has been extremely important. Big part of keeping the damn thing going. It is! And that's been important, especially for the history of the chair. You've read my version of it. Mine's probably colored by being way too much involved in history department politics and political science—since I was in that, too—politics and knowing ambitions and jealousies. Too much of the personality thing, too little of those who saw it with greater meaning. I never talked to Gerberdine. I knew it was going down out, and I'd been told point blank in the history

department—they used the phrase “It’d be a cold day in hell,” before you ever saw a chair named for Harry Bridges. Jesus. What a heart-breaking—you know?

[01:19:46] **IAN:** There was a couple of very dedicated professors over there who had their hearts set on it.

[01:19:56] **RON:** David Olson.

[01:20:02] **IAN:** Chuck Bergquist was another.

[01:20:04] **RON:** Chuck [Bergquist] was hamstrung by [Jere] Bacharach. He’s Margaret Levi’s boss, so there’s an interesting triangulation. I talked to him on the phone about it, and he said, “There are hard feelings and I’m not ever going to forget how I was handled.”

[01:20:40] **IAN:** Well, they went over his head, didn’t they?

[01:20:43] **RON:** They certainly did, and I never expected that. I never knew that that was transpiring. They took [Robert] Duggan with them. They did not meet at the University of Washington, probably [Robert] Duggan’s house. But they stamped it out there, the three of them. By this time, I knew it was over \$250,000 and it was going like a house on fire.

Anyway, it was a big part of my life, too. I was seeing David Montgomery, John [sic] , [David] Brody, the great labor historians. I could just see one of them. Even Phil [Lelli] , who hated [Harry] Bridges, didn’t want to be left out by this time.

[01:21:48] **IAN:** He jumped on it, didn’t he?

[01:21:49] **RON:** Yea, he came along. He asked that it never be said about his opposition. In fact, he wanted total recognition. [Ron and Ian laugh.]

In October or November, I’d love to go another session talking about that period of your life. It’s been rewarding, hasn’t it?

[01:22:28] **IAN:** Yes. We skipped my politics in the union—which is okay—

[01:22:41] **RON:** We’re going to come back to that.

[01:22:42] **IAN:** Okay. From the earliest time where I even start to think about money, I’ve had this lack of concern about my ability to make money. Like I remember I was going with a young woman when I was at Central Washington [University] . We’d been going for a while, and we went together for a period of time. Maybe we started dating in the spring or early summer. We both went to school; she was a couple years ahead of me, but I actually went to high school with her. But didn’t get to know her really well until I went to Central Washington.

So we had a relationship and she would come to me at the end of the first quarter. She asked if I had started looking for a job for the summer already. I looked at her and said, “What are you talking about? We’ve got six months to go yet.” She said, “Well, I’ve started.” Ok. So periodically, every few weeks, “Have you started looking for a job yet?” I said, “No, I’ve got plenty of time.” She said, “Well, I’m looking.” This would go on. Then the end of the spring quarter came along, and she was in a fit. She was having fits. She hadn’t found a job. She asked me if I got a job; I says, “I don’t have a job yet. I’ll get a job once we get home.” She was really on me because I wasn’t being serious about it. So we go home back to Seattle, and I get a job working at Boeing again. I don’t remember which department I went into at that time, but she couldn’t find a job. She kept striking out on everything. We were together one evening, and she was complaining about how she didn’t have a job,

she couldn't find a job, and she didn't know what she was going to do. She wouldn't be able to go back to school. I says, "You really want a job?" She says, "Yes!" I says, "Ok, I'll get you a job." And I talked to people I knew, and I go back the next day. I think I was working nights at the time. I go back the next day and say to her, "Ok, go down to the employment department at Boeing and ask for this person and see what happens."

It's a couple days before I see her again, and she's all excited. She's got a job; she's going to work at Boeing.

That's basically the way I spent my life. I was always sure I would find a job when I wanted a job, and I never worried about having money. I never was rich, but I was always confident that I would find a job and make money when I wanted to do something and I needed money. I went through my whole life that way. Never worrying about these things, always knowing they'd be there. I mean, [knocking on the table] touch wood, if I was in that position today, it would be a different story!

[01:27:35] **RON:** Right!

[01:27:36] **IAN:** But, yes, I always had that confidence in my ability, and I could sell myself.

[01:27:43] **RON:** I had a terrible time finding the first job coming out of university with 16 million veterans or something in '49. Wound up on an Indian reservation teaching, three years, and it took me three years before I could get a job. I went in with RCA [Radio Corporation of America] at that time. I came over here. Very good job, nice people, but boring. I worked behind a bench with a mirror. I never saw anybody. When the teaching job came up, I went for it. But I think from there on it was fairly steady.

We'll talk about your union politics. You're a master at that. You're in it. You feel it. In every corner, whether we're here at a convention or in a meeting at the Seattle Pensioners. Carl [Woeck] runs a far different meeting than [Martin] Jugum.

Let's meet sometime. I don't know what your schedule is like. I don't drive the freeway anymore. I wasn't very good at to begin with! I have this wonderful friend Carl. He loves to go on Monday, Wednesday, Friday; the pensioners' office is open. We could go in there early—

[01:27:46] **IAN:** What you could do is just have him drop you off at my place.

[01:27:46] **RON:** Oh, that's a good idea! Oh, I like that! That would be great! That's what I know he would love doing. He loves to go in and sit and josh at the hall. Oh, marvelous idea! Ok, I'll tell him about that, and then that will give us a good long time to—

[01:27:46] **IAN:** Is this still running?

[01:27:46] **RON:** Yep, we'll turn it off now.